

admiration which it produces in them, call all their illustrious sepulchres, Mausolea."

The effect of Rome, with its magnificent assemblage of palaces, villas, residences, and gardens, crowned by the capitol and its noble superstructure of temples,—the eternal hills forming a background, must have been grand in the extreme. Even now, none can walk in the old part of Rome and ponder on its eventful history without a flood of recollections and noble impulses, of absorbing character. In courage, in virtue, in patriotism,—in oratory, literature, and art,—Rome affords extraordinary examples. Time has drawn a veil over the littlest and even the vices by which her greatest men may have been disfigured in the eyes of contemporaries, and over all these constantly-occurring events which stain her annals: we see only the grand whole,—the wonderful result of the energy and power which made her mistress of the world (conqueror and teacher), the "city of the soul," and to which we yield our minds almost in submission even at this distant period of time. The quantity of marble and granite employed in the decoration of ancient Rome can scarcely be estimated. According to Piazzi (who also says that in thirty-five years more than a hundred sumptuous palaces were erected), there were as many statues as people,—every temple, portico, and public walk being crowded with them. Every street presented a succession of architectural effects: at every turn were fresh groups of noble edifices: of temples alone there were no less than 420. But, alas! the greater part of this magnificence has disappeared. Rome has proved a quarry for the world: her buildings have fallen; thousands of statues and sculptures have been carried away, or were previously destroyed, and many more still lie buried in this immense magazine of ancient power!

"Reader, wonder there is none;  
Many cities thus have gone."

Believe me, always yours,  
Brggs.

#### SIGHTS AND SCENERY.

**The Cyclorama.**—The Destruction of Lisbon at the Cyclorama, in Albany Street, has given place to a series of tableaux of the Great Exhibition of 1851, painted by Mr. MacNevin, from original studies taken during the Exhibition. The mostest objects are represented with scrupulous fidelity, as they appeared in the original; and those who did not see the Exhibition may here get a good idea of it. The chief defect is a want of air and distance, so that the views scarcely convey an idea of the same vastness which characterized the structure. The Colosseum, with its panorama of "London" by day and "Paris by Night" in the evening, its conservatories, ruins, and museum of sculpture, maintains its supremacy amongst the exhibitions of the metropolis.

**Royal Adelphi Theatre.**—The scenery for Mr. Mark Lemon's new drama at this theatre, called "Sea and Land," is appropriate and good, particularly the closing scene of the first act, the ruins on the cliff (in which the effect of the beach is given to the stage), and the last scene, the market cross. The piece, which is one of much interest and well constructed to display the peculiar qualities of the Adelphi company and Adelphi means, is made remarkable by the extraordinary personation of a neglected untaught girl, *Wild Meg*, by Mrs. Keeley.

**NEW NATIONAL GALLERY.**—The necessity for a new depository for the national pictures is now generally admitted, and we are disposed to think that there is a prospect of its being realized. The *Times*, as appears from a leading article on the subject in its columns, has given up the site it previously advocated, namely, Knightsbridge barracks, and on a review of the Commission's report on this subject, points out the site we originally suggested as the best adapted to the purpose—that of Kensington Palace itself, in preference even to any of the adjoining sites to which attention was directed by the Commission.

#### THE MATERIALS USED IN THE GREAT EXHIBITION-BUILDING.

The following interesting particulars form an appendix to the First Report of the Commissioners for the Exhibition of 1851, just now published:—

Statement of the Materials supplied for the Construction of the Building.

	No. of pieces.	Weight.			
		Tons.	cwt.	qrs.	lbs.
Foundation pieces	1,407	194	5	3	11
Columns	2,464	870	18	2	19
Connecting pieces	3,500	300	3	2	23
Girders	7,387	1,381	14	1	23
Sundries for Binders for Gallery-floor and Lead	9,540	26	14	2	21
Cast					
Columns, Girders, &c. for Staircases	3,326	95	2	3	7
Railing for Staircases					
Standards, Panels, and Shield-plates for Gallery railing	8,738	71	1	3	7
Bands, Caps, and Bases for Columns	9,945	70	10	2	-
Sundries for Trusses	3,642	47	14	-	14
Sundries for Paxton's Galleries	16,093	34	-	8	19
Sundries for String Balconies and Wood Panels	6,127	9	7	-	7
Sundries for Transept, including Panels	1,988	7	3	-	11
Sundries for Transept Fronts	465	7	9	1	15
Filling Frames and Arch pieces	5,336	237	2	2	10
Ornaments for Cornices	11,840	43	15	1	26
Galvanized Centres for Louvers	61,947	4	15	3	5
Moving apparatus for Louvers	7,197	4	2	-	12
Tank-plates	79	13	7	1	4
Sundries for Urinals	21	1	-	-	4
Sundries for lean-to Roof	27	1	16	3	27
Sundries to replace breakage	45	9	8	2	39
Railing-pieces	604	63	10	3	1
External Railing	2,407	198	17	3	16
Caps, &c. for Flag-staffs	312	-	16	4	11
Hinges for entrance and exit Doors	219	1	1	1	15
Sundries for Gate stores	38	-	4	2	10
Sundries for diagonal bracing	1,729	9	16	1	3
Pipes, branches for drains	3,033	198	2	1	11
Pipes, branches, each-buses, &c. for Water-supply	21	1	11	2	7
Brass for Hinges	47	24	15	3	19
Brass for Louvre apparatus	6	-	3	1	23
	131	-	2	-	-
	109	-	-	2	21
Total Cast Iron	136,645	3,784	1	1	-

#### WROUGHT IRON.

	No. of pieces.	Tons.	cwt.	qrs.	lbs.
Bolts and Nuts for Columns	26,231	21	3	2	23
Sundry Bar and Angle Iron for Trusses	14,140	295	5	-	22
Sundry Bolts and Rivets for ditto	105,304	20	2	2	-
Sundry Truss-bars for Paxton Galleries	3,026	56	3	2	21
Sundry Bolts, Nuts, and Plates for ditto	14,699	4	2	3	-
Truss-rods for Binders	8,710	53	1	2	7
Bolts, &c., for ditto	9,494	4	14	3	14
Bolts, &c., for fixing Staircase Wood-panels, &c. &c.	55,931	13	12	2	-
Bolts and Straps for Transept Roof	3,819	2	9	3	-
Bolts, &c., for Transept Fronts	2,917	-	16	2	7
Rails for Foot Railing	389	12	6	2	22
Sundries for Flag-staff Standards	3,609	-	19	8	-
Sundries for Gallery Railing	7,569	1	7	-	14
Ditto Water supply, &c.	392	-	1	2	21
Galvanized Louvre Blades	12,100	40	11	2	14
Ditto Straps and Rivets for ditto	61,119	1	11	3	21
Sundry Chambery's Pipes	911	34	15	3	-
Sundries for Louvre-moving apparatus	11,945	39	9	3	21
Hinges for entrance and exit Doors	832	-	3	-	10
Diagonal bracing	11,334	51	17	3	21
Sundries for Stairs	7,374	1	4	-	21
Ditto Tanks	3,105	-	6	1	1
Sundry Straps and Metal-frames	19	3	11	2	-
Sundry Brass-nipples, &c., for external Railing	27,234	31	12	1	7
Bars and angle iron for lean-to Roof of Boiler-house	6,706	1	8	2	14
Bolts, Nuts, Rivets, and Washers for ditto	-	-	1	3	14
Galvanized Plates for ditto	-	-	1	11	-
Bundles of Hoop-iron for Gallery-floor	1,245	12	2	2	-
Bars of 1, 1, and 1 round and square iron for sundries	739	2	9	2	-
Total Wrought Iron	400,417	702	3	2	10

#### SUNDRIES.

627 Yards of 6-inch Gas Mains, or say 315 Pipes.  
1,216 Yards of 4-inch Gas Mains, or say 420 Pipes.  
4 Six-inch Staircase-cocks.  
17 Four-inch Staircase-cocks.  
16 Three-inch Staircase-cocks.  
3 Six-inch double-faced ditto.  
2 Sets of Keys and Tools for Water-cocks.

#### TIMBER SUPPLIED.

	No.	Linear ft. in.
Bridge pieces, No. 1	3,943	43,130
Small daylight Bars, No. 2	139,493	814,834
Strong No. 3	26,102	107,134
Sash Bars, No. 4	13,464	194,904
Side-light Stiles, No. 5	2,890	28,727
Ditto, with corners cut off, No. 6	640	12,773
Bottom rails, No. 7	1,543	11,718
Top Rails, No. 8	1,735	13,103
Transcept Bars	16,113	96,930
	264,972	

	Feet cube
Timber in Transept Roof	7,000
" " " " " "	2,300
" " " " " "	1,200
" " " " " "	20,631
" " " " " "	95,000
" " " " " "	5,500
" " " " " "	8,000
" " " " " "	20,000
" " " " " "	50,000
" " " " " "	3,000
" " " " " "	10,000
" " " " " "	2,000
	412,634

#### GLASS.

366,210 Panes, 40 inches by 10 inches.  
47,445 Ditto, other dimensions.

368,656 Panes.

Some Particulars abstracted from the Account submitted to the Royal Commission by Messrs. Fox and Henderson, showing the Expenditure under the various Heads.

Sundry Wages, &c. paid at Park	£16,236 11 11
Salaries and Expenses not included in Park	
Wages	950 0 0
Expended at London Works, Birmingham, principally for Cast and Wrought Iron Work	22,103 10 1
Ditto at Renfrew	900 10 1
Cast Iron	21,249 4 2
Wrought Iron	2,050 15 1
Iron and Ironmongery	1,982 15 1
Timber	31,650 15 1
Sash Bars	3,841 9 2
Doors	452 7 4
Glass	13,174 0 0
Brickwork	1,639 19 9
Masonry	156 6 1
York Curb	192 4 1
Granite	658 0 0
Paint, Oil, Brushes, Kettles, Stair, Varnish, &c.	5,040 15 1
Covering Lead-ast	998 15 1
Zinc Moulding, Lamps, &c.	300 2 0
Gas-fittings	1,252 4 1
Hire of Horses and Carriage	1,670 7 6
Bar Mills and Expenses connected therewith	673 6 1
Coal and Coke	111 1 1
Calico	1,631 2 1
Netting	247 3 1
Ladders	121 16 1
Hire of Cloths	341 19 1
Rope	309 1 1
Lime	265 15 1
Gas	170 15 1
Stationery	424 7 1
Drawing and Lithographic Plans	153 5 1
Watching	2,776 9 1
Miscellaneous	4176,030 13 1

#### A THEORY OF THE TIDES.

THE present theory of the tides generally ascribes them to the attraction of the moon. In one of the works upon this subject we read that "The tides are occasioned by the attraction of the sun and moon upon the waters of the earth."

Let A, P, T, n, be supposed the earth, C the

centre: let the dotted circle represent a mass of water covering the earth: let M be the moon in its orbit, and S the sun.

Since the force of gravity or attraction diminishes as the squares of the distances increase, the waters on the side T, are more attracted by the moon, M, than the central parts at C, and the central parts are more attracted than the waters at A; consequently, the waters at A will recede from the centre: therefore, while the moon is in the situation M, the waters will rise towards a and b on the opposite sides of the earth.

The moon goes round the earth in an elliptical orbit, and therefore she approaches nearer to the earth in some parts of her orbit than in others. When she is nearest, the attraction is the strongest, and consequently it raises the tides most; and when she is farthest from the earth, her attraction is the least, and the tides the lowest."